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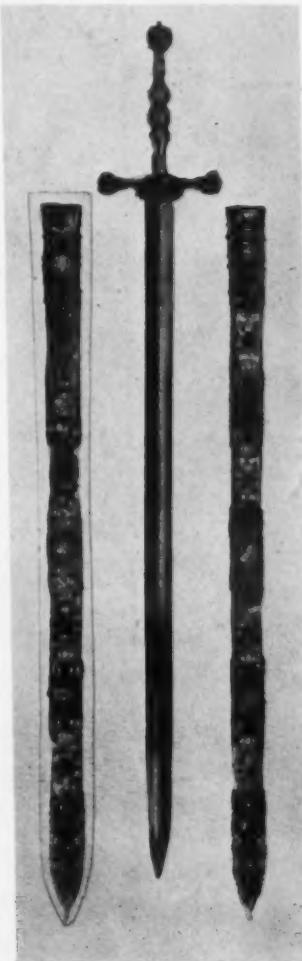
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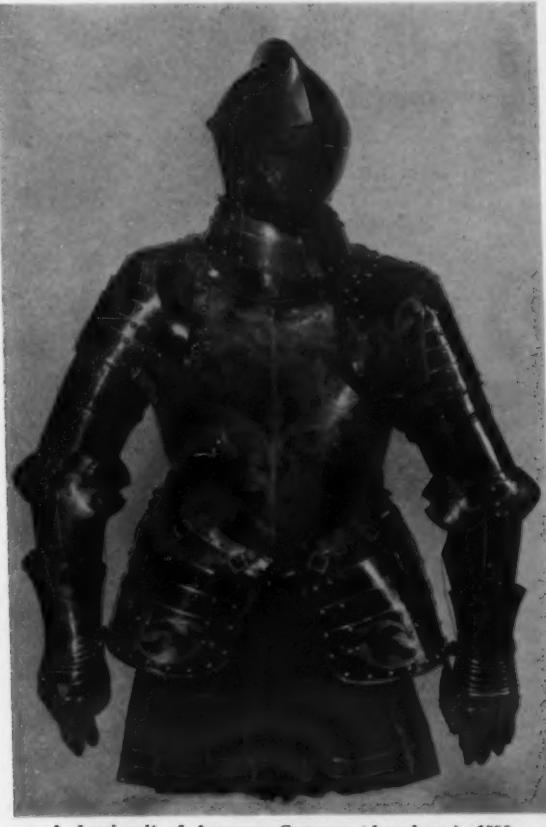
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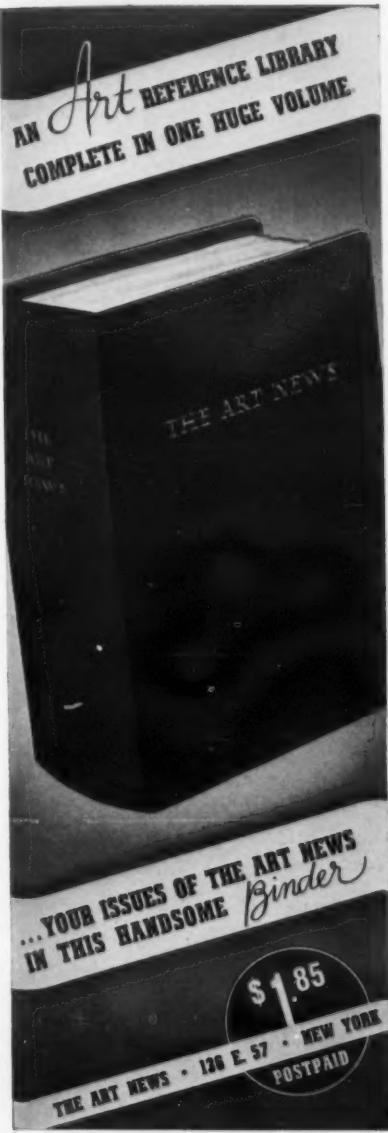
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THE ART NEWS

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VOLUME XXXVII

NUMBER 38

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NOTICE: SUMMER PUBLICATION SCHEDULE

THE ART News is now on its regular Summer publication schedule of once a month. The next number will be published on August 12, and the following issue on September 16. With the issue for October 7 weekly publication will be resumed for the season.

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EL GRECO'S MAJESTICALLY ORCHESTRATED MASTERPIECE: "THE DREAM OF PHILIP II," CA. 1598

THE ART NEWS

JULY 15, 1939

RESCUED PRADO at GENEVA

The Epochal Exhibition of the Spanish Art Treasures

BY ALFRED M. FRANKFURTER

A PARADISE of reason and beauty amid the ugly war-mindedness of this summer's Europe, the great paintings and tapestries from the Spanish state collections—miraculously and diligently saved from the destruction which befell their land—are making an exhibition in the Museum at Geneva which, no matter how fateful the future events of 1939, will be an unforgettable moment in the lives of those who will have witnessed it. There is a poetic anomaly in the fact that this art should have sought a brief haven from an axis-tormented continent just within the objective of the severest totalitarian anathema—where the Rhone flows out of Lac Léman, a few hundred feet from the hilly cathedral square whence an embattled Calvin hurled his heresies, scarcely

Geneva. As the Spanish Civil War gained momentum from its beginning in July, 1936, the most important works belonging to the Prado, as well as to the Escorial, the San Fernando Academy and the former Royal Collection of Tapestries, were removed to the bombproof vaults of the Bank of Spain in Madrid. When the republican government was moved to Valencia, the works of art followed, always in the care of a group of their regular curators who constituted themselves a non-political guardianship to their charges, and when the treasures were subsequently moved again, to a castle near Barcelona, the official custodians went with them. After the fall of the Catalan capital early this year, the advancing theatre of war constantly threatened the safety of the works of art,



LENT BY THE PRADO MUSEUM TO THE MUSÉE D'ART ET D'HISTOIRE, GENEVA

GOYA'S "THE NUDE MAJA" PAINTED CA. 1797-98, ORIGIN OF MANY RUMORS AND SAID TO REPRESENT THE DUCHESS OF ALBA

further from the idyllic island hermitage of Jean-Jacques Rousseau, and in full view of the palatial gravestone to a latter-day flight of quixotic idealism which had its ephemeral incorporation under the same shadow of Mont-Blanc. That the austere wonder of this Alpine landscape and the traditional though not always effectual place of Geneva as torchlight of civilization should have combined as the setting for this most dramatic rescue of works of art from the horrors of war is somehow a testimonial to the glimmer of undying hope which always yet manages to manifest itself from beneath the helpless dry-rot of Europe.

If largely incidental to the essential fact that the present exhibition makes available, to large numbers of people, masterpieces which were always the remotest of the great Continental public collections for reasons of geography and the unbroken rule against loans, it is nevertheless à propos here to relate the circumstances which finally brought these works of art to their present retreat in

and they were repeatedly moved, finally finding a week or so of comparative peace as they were divided among a dozen rock quarries in the vicinity of Figueras. When the latter became the target for air and artillery fire, the curators in charge made an urgent appeal for action to colleagues in London and Paris. Immediately heeded, the appeal was transmitted by officials of the Louvre and the National Gallery, through the Duke of Alba in London, to the advancing Nationalist army, which was ordered by General Franco to show every care to spare the region in which the pictures were stored. Meanwhile the plans for quick removal from Spain were rapidly formed in London and Paris—within twenty-four hours, as a matter of fact, enough money had been donated by English and French collectors, as well as by a few Americans who were reached by telephone and cable, to provide for motor trucks to transport the works of art safely out of the danger area. Accompanied by both English and French museum officials and under the promise

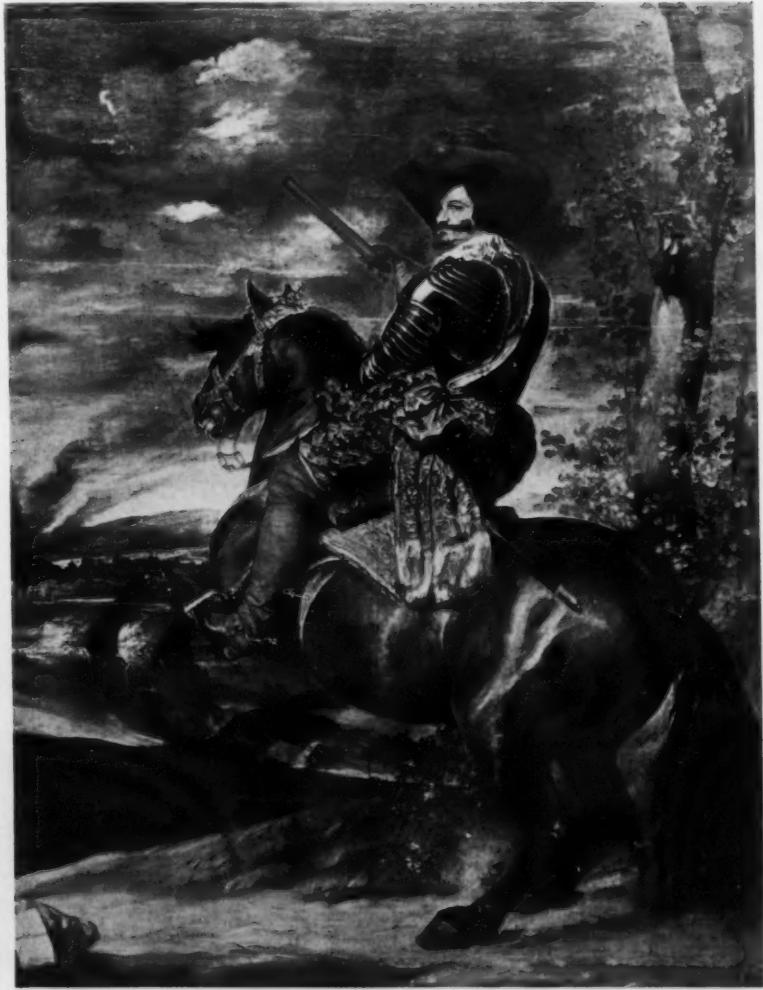
"THE DEPOSITION," MASTERWORK OF ROGIER VAN DER WEYDEN (RIGHT); TITIAN'S "THE EMPEROR CHARLES V AT MUEHLBERG," GREAT EQUESTRIAN STUDY OF 1548 (BOTTOM, LEFT)

ONE OF VELASQUEZ' MANY LIKENESSES OF A GREAT PATRON AND FAVORITE OF PHILIP IV, "PORTRAIT OF DON GASPAR DE GUZMAN, DUKE OF OLIVARES" DATED 1634 (BOTTOM, RIGHT)



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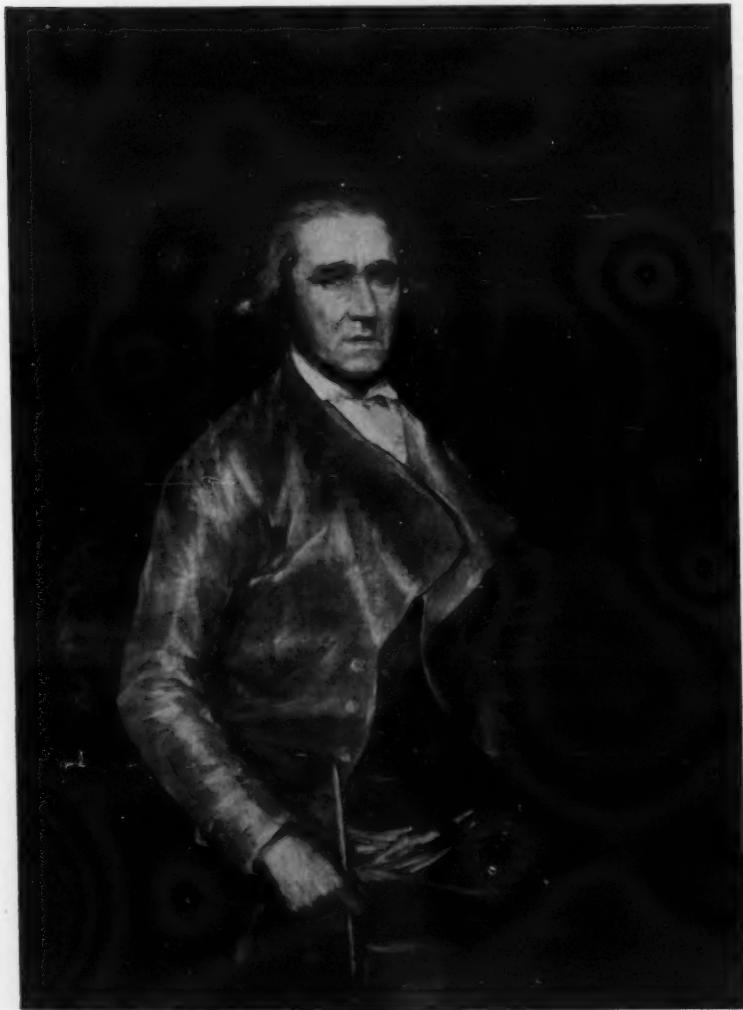
DUERER: "SELF-PORTRAIT," 1498 (LEFT); RUBENS: DETAIL OF "THE GARDEN OF LOVE," 1638, SHOWING ARTIST AND HIS WIFE

from each side of as much of a safe-conduct as possible under the circumstances, the cases were loaded onto the trucks virtually beneath one of the most terrifying aerial bombardments of the Spanish War, in which more than two thousand lost their lives. Brought

across the French frontier, the cases were temporarily stored in a castle at Perpignan, inventoried and, upon the decision of the international committee responsible for their removal, sent on to
(Continued on page 20)

GOYA: "PORTRAIT OF THE PAINTER FRANCISCO BAYEU" (LEFT); DETAIL OF VELASQUEZ' "ADORATION OF THE MAGI" (RIGHT)

LENT BY THE PRADO MUSEUM TO THE MUSÉE D'ART ET D'HISTOIRE, GENEVA



THE KRESS GIFT to the NATION

Unsurpassed Italian Paintings for the National Gallery

THE donation of the foremost private collection of Italian painting in the world to the public of America is an event which, coming only two and a half years after Andrew Mellon's signal bequest, has a far-reaching significance. With it we can read the passing of the great private collection and, on the part

of thousands of persons into an appreciation of Italian painting but was accompanied by a catalogue which, listing a complete chronological series of works as well as masterpieces, has been widely adopted as a textbook on Italian art. Such completeness, coupled with the exceptional quality of the paintings, makes them doubly valuable in their present public capacity.

The Kress Collection is too well known to require extensive description. Including practically every famous name of the Sienese school, the majority of the great early Florentines and an exceptional representation from northern Italy, especially Ferrara, it is above all unique for its superb review of Venetian painting. The Bellinis, the Mantegnas, the Carpaccios, the eighteen century masters are of a splendor unrivaled in this country. Recently Kress acquired the great Giorgione *Adoration of the Shepherds* from the collection of Lord Allendale, a work which will take its place in the Gallery as one of the nation's greatest art treasures. From the same collection came also Sassetta's *Meeting of St. Anthony and St. Paul*. Another masterpiece which he recently acquired from abroad is Filippo Lippi's *Madonna and Child* which formerly hung in the Kaiser Friedrich Museum in Berlin.

In making his gift to the National Gallery Samuel Kress was above all guided by a desire to keep outstanding works of art in the United States, making them accessible to the greatest number of Americans. Fearing that the collection of the



RECENTLY PRESENTED BY MR. SAMUEL H. KRESS TO THE NATIONAL GALLERY OF ART, WASHINGTON, D. C.
GIORGIONE'S "THE ADORATION OF THE SHEPHERDS," FROM A FAMOUS ENGLISH COLLECTION

of generous donors, the recognition of the public's right to the culture and beauty which wealth and painstaking connoisseurship have brought together.

With his \$30,000,000 gift to the National Gallery Samuel H. Kress is fulfilling Mellon's dream. The nation's capital will now boast not only the largest art gallery in the world but one which houses the foremost collection of the western hemisphere. What other countries have built up over the course of centuries these two men accomplished within half a generation, assuring to the people an art museum which, from the outset, will take its position as one of the most important centers for the study of Italian art in the world.

Kress' munificent gesture comes as the culmination of a series of donations to universities, museums and institutions throughout the country. His loan exhibition of sixty canvases, which traversed the continent between 1932 and 1935, not only initiated tens of

late Henry Goldman might be dispersed abroad, he acquired it practically in its entirety, adding to the existing group such masterpieces as Giotto's majestic *Madonna and Child*, Fra Angelico's *Entombment*, Bartolomeo Veneto's superb *Portrait of Maximilian Sforza* and Titian's *Lady at a Mirror*. Clarence Mackay's collection also supplied him with works of the caliber of the Desiderio da Settignano *Isotta da Rimini*, the Bellini *St. Jerome Reading in a Landscape* and the famous Duccio da Buoninsegna, *The Calling of Peter and Andrew* which once formed part of the famous *Maestas* —the altarpiece painted by him for the Cathedral of Siena and which, with the Duccio in the Mellon collection, gives to the National Gallery two of the finest examples of the work of this master.

News of this munificent donation comes as the magazine goes to press, precluding all but passing mention. Mr. Kress' gift will, however, in a forthcoming issue be the subject of an extensive appreciation by the Editor, Dr. Alfred M. Frankfurter.

Houdon's "Diana": a Unique Terracotta Figure at the Frick

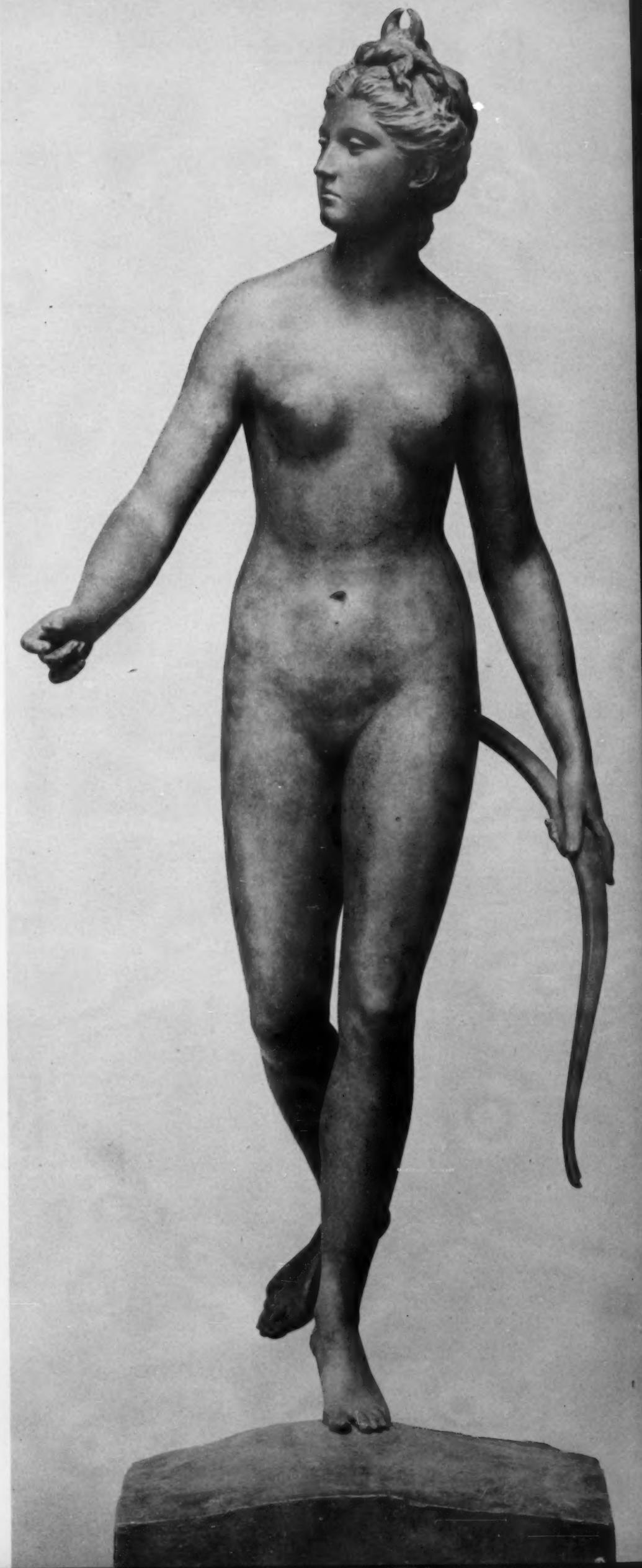
A UNIQUE terracotta version of one of Houdon's most noted and popular life size figures has recently been acquired by the Frick Collection where it goes to join an already distinguished eighteenth century sculpture group. Entitled *Diana the Huntress* the statue, executed about 1778, remained in Houdon's studio at least until 1795. Early in the nineteenth century it was in the possession of Napoleon's uncle Cardinal Joseph Fesch, after whose death it passed successively to Henri de Montault, to M. Susse, to the dramatist Victorien Sardou, and to the late Lord Duveen of Millbank. Critics from Grimm to Giacometti have mentioned and studied this work of unusual importance in the history of sculpture, of which this is the only known terracotta version.

Jean-Antoine Houdon, whose activities were principally directed towards portraiture, conceived the idea of the Diana in 1773. In 1777 he exhibited a plaster version in his studio. The statue at once created a sensation. It became a lively subject of discussion in intellectual Parisian circles; surmises were made as to whether it were a portrait; essays and poems in its praise appeared. In 1781 a marble version, long in the Hermitage but now privately owned in Paris, was completed for Catherine II of Russia. Houdon later cast two bronzes, one of which is in the Louvre and the other in the Huntington Library and Art Gallery in California.

The fame of the Diana may be adjudged by the number of versions demanded by Houdon's patrons, while his own fondness for it is suggested by the fact that he seems to have executed the terracotta for his personal enjoyment. This material was perfectly adapted to the qualities he was most interested in, and after the Diana was cast he worked over it again and again by hand, creating a warmly tactile surface that glows with inner life.

Houdon's goddess breaks with the manner of her time—the Rococo ideal of the nude as a softly pretty adolescent girl pretending to a not utterly convincing innocence. The sculptor went back to the French classic tradition that is best illustrated by the famous sixteenth-century *Diana and the Stag* by Jean Goujon. The two works have, in fact, despite the centuries that separate them, a remarkably similar appeal. In both we are attracted by the emphasis on delicately flowing though controlled contours, the typically French air of elegance that is so apparent in the small, distinguished, and well coiffured head. However, Houdon could forget neither the Rococo love of delicately modeled surfaces that glow and flicker as light strikes them, nor his innate realism. It is in his combination of classic elegance with marvelously naturalistic flesh modeling that the uniqueness and greatness of his Diana lie.

Historically, the *Diana* anticipated by several years the Neo-Classical conception of the nude which was to dominate sculpture for the better part of a century. It served as a perfect transition piece, summing up in its charm and vitality the best qualities of Rococo sculpture and pointing, in its dignity and beautifully organized contours, to the elements most sought after by the classicists of the nineteenth century.



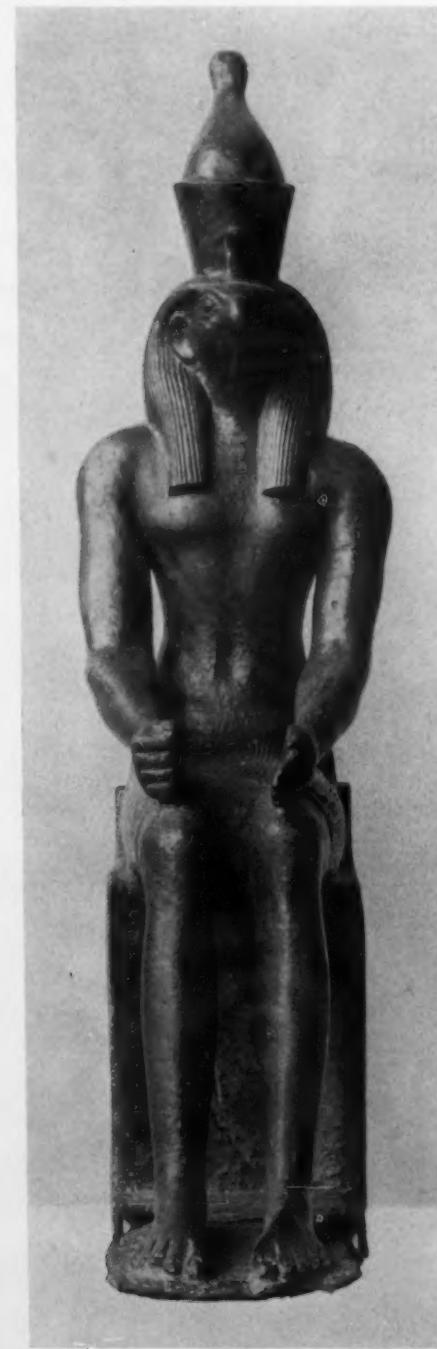
RECENTLY ACQUIRED BY THE FRICK COLLECTION
"DIANA THE HUNTRESS," ONLY KNOWN TERRACOTTA
VERSION OF A CELEBRATED SCULPTURE BY HOUDON

The Art of the Dead in Providence

Important Additions to the Museum's Egyptian Department

THE Museum of Art of the Rhode Island School of Design in Providence has recently added to its Egyptian collection a well preserved Ptolemaic mummy in an elaborately painted coffin, a limestone grave monument of the First Intermediate Period and a late Ptolemaic bronze statue of Horus as well as some valuable wooden objects, including a head and a funerary boat, and several pre-dynastic ornaments.

Found at Akhmim in Upper Egypt more than half a century ago, the mummy, which is that of a priest



RHODE ISLAND SCHOOL OF DESIGN, PROVIDENCE
SMALL PTOLEMAIC BRONZE HORUS



MUSEUM OF ART, RHODE ISLAND SCHOOL OF DESIGN, PROVIDENCE
XI DYNASTY "HEAD OF A PRINCE" CARVED IN WOOD

and prophet of the gods Min and Khonsu, by name Nesmin, was for years in the collection of Lady Meux of Theobald's Park, England, and later was in the Hearst Collection. It dates from about 300 B. C., and the painted wooden mummy case is a good example of Ptolemaic coffin craft. Practically every available inch of surface is covered with hieroglyphic inscriptions or pictured deities associated with the Egyptian funereal cult. Thus Nut, goddess of heaven, spreads her winged arms in protective gesture above the deceased depicted as lying on his lioness-headed bier with the four Canopic jars containing his mummified viscera ranged beneath it, the goddesses, Isis and Nephthys, welcome him to his eternal house, and the jackal-headed Anubis, lord of the sarcophagus, guards his feet. The mummy itself is adorned with a painted cartonnage applique showing Osirian deities and hieroglyphic bands of genealogical identification.

The tomb relief of painted limestone, which in the opinion of Dows Dunham of the Boston Museum of Fine Arts, is of Upper Egyptian origin, and probably from the district of Naga-ed-Der, shows a figure in short kilt and panther skin, holding a long staff and a wand, standing before food offerings, among which may be identified loaves of bread, a dead bird, a dressed fowl, fruits and vegetables. The upper part of the field is filled with inscriptions, which reveal the fact that the deceased for whom the monument was made, was the Chancellor of the King of Lower Egypt, the honored Heny. A great deal of color still remains upon the limestone—the black wig, the red-brown flesh, the yellow panther skin, the green vegetables and brown loaves, the blue and green in the sunk hieroglyphics of the inscriptions, the border of colored rectangles which frames the whole. This tomb relief may be dated Seventh or Eighth Dynasty, i.e., the early part of the First Intermediate Period, between the Pyramid Age and the renaissance in the Twelfth Dynasty.

The Ptolemaic bronze statuette of Horus, which stands twenty inches high, shows the god with hawk head wearing

the double crown of Upper and Lower Egypt and the regal uraeus, seated with arms resting on lap, his right hand clenched to grip some object, the left hand with open palm held vertically rigid. He wears a wig, a pleated royal skirt or peplum and arm bands. The rectangular block upon which Horus sits bears incised decorations, Horus seated on a lotus flower with a winged deity standing behind him, a hawk with spread wings holding a feather of truth in each talon, a decorative border of life and power symbols and other devices less easily deciphered.



RHODE ISLAND SCHOOL OF DESIGN, PROVIDENCE
PAINTED MUMMYCASE, CA. 300 B.C.



EXHIBITED AT MESSRS. SPINK & SONS, LONDON

Unique Document of Imperial China

Emperor Yung Cheng's Treasures Recorded in a Dated Scroll

WITH a gala inauguration worthy of the importance of the unique object which they have just placed on view, Messrs. Spink recently threw open their doors to the public to reveal an eighteenth century Chinese scroll painting which proves itself to be a work as important artistically as it is of historical value.

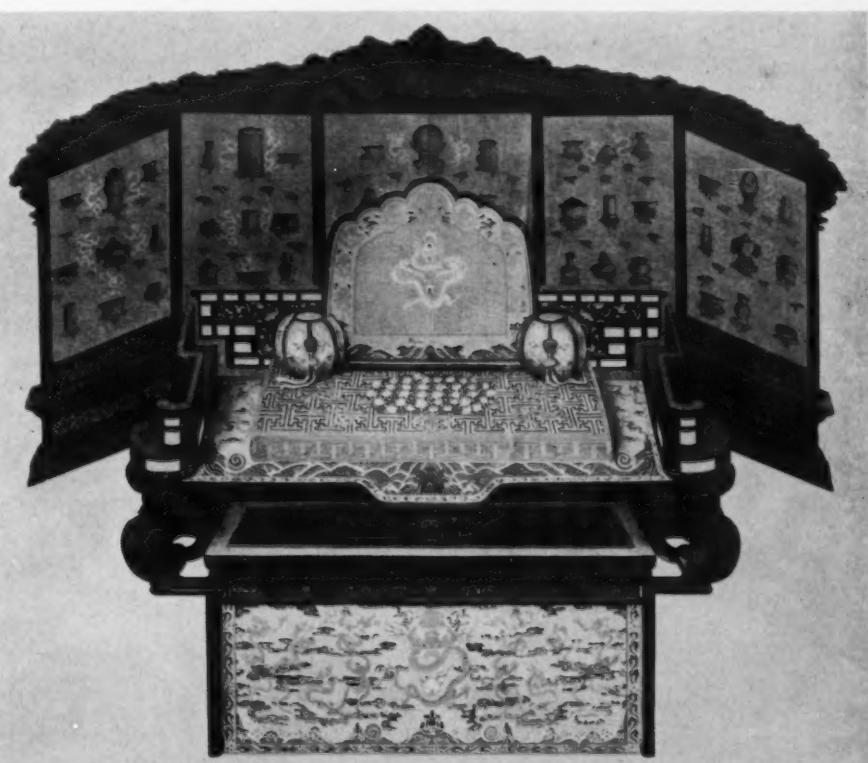
Though treasures of the Chinese Emperors—particularly their personal treasures—have been so much talked about that many an object has had that desired provenance attached to it with more hope than certainty, authenticated, dated works of this description are few and far between. This scroll, however, is inscribed with the actual year 1729 A.D. as well as with a notation to the effect that it was painted at the special command of the Emperor Yung Cheng as a pictorial record or catalogue of his personal treasures.

The princely magnificence of the latter may be judged from the fact that the painting is some forty-five feet in length and depicts, for the most part in full size, between two and three hundred objects, beginning with a Sung incense burner and a Ming dish and ending with a small-scale, highly detailed picture of the Emperor's elaborate rosewood and lacquer throne. Between these are unfolded a vast array of objects, from calm Chou bronzes to the virtuose productions of the eighteenth century, including Kuan, Ko and Ju ceramics, fine early Ming blue and white vases, bowls and wine cups as well as the later polychrome wares arranged by sets, their fragile texture faithfully captured and set down by the painter.

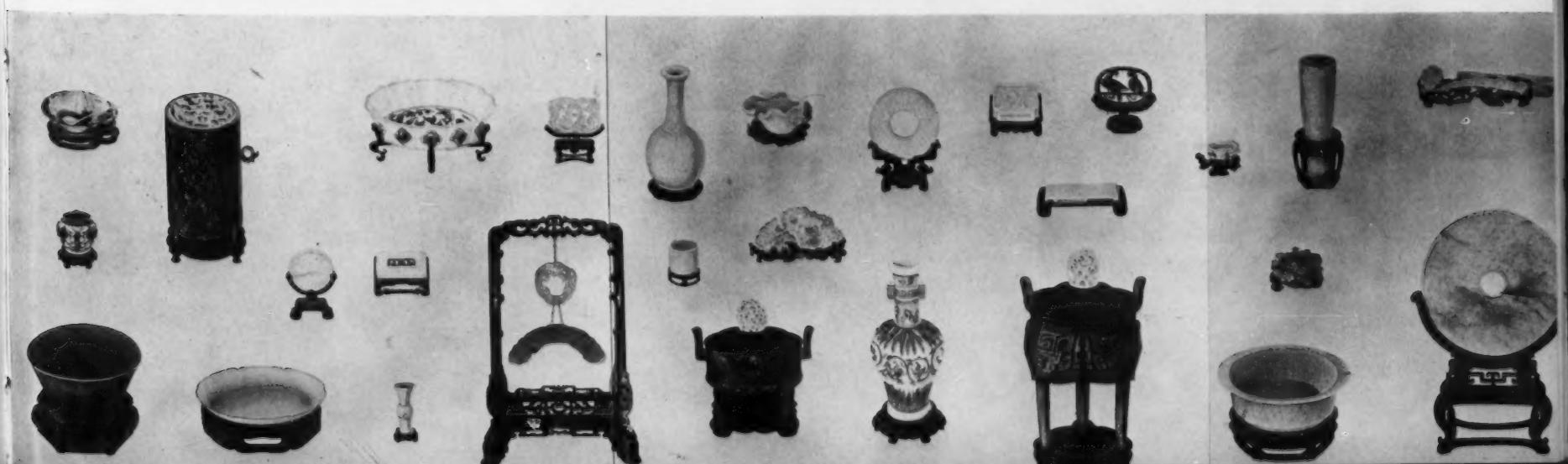
Of particular interest are the sacrificial bronzes of the early Han period, whose incised decorations and inscriptions are rendered with an exactitude that makes them easily identifiable. Monumental archaic jade carvings associated with the worship of heaven and earth lead down to the rich and fantastic flower and animal designs of the eighteenth century craftsman. These small water vessels, water droppers for dissolving blocks of ink and other objects carved in jade, agate and other precious minerals, were doubtless fashioned during the reign of Yung Cheng's father and possibly even in the first years of his own. It is interesting to note in this connection that the majority of the early pieces were, even in the eighteenth century, wellnigh as prized collector's items as they are today.

Special interest attaches to the manner in which the carved wooden stands are portrayed, as if attached to the bases of the precious vases and winecups, and carrying out the general effect of their design, and here, for all his objectivity, the touch of the individual artist may be detected. The perfect state of preservation of the scroll permits a close study of the technique of this anonymous painter who has left us so minute

and marvelous a series of still-life studies. Much may be learned from his methods of indicating texture, from the *craquelure* of the almost transparent eggshell porcelains to the cold, glassy surface of highly polished jade. The scroll was recovered by a British officer during the Boxer Rebellion which was responsible for first introducing to the western world so many treasures of ancient China.



EXHIBITED AT MESSRS. SPINK & SONS, LONDON
DETAILS FROM A 1729 SCROLL PAINTING CATALOGUING EMPEROR YUNG CHENG'S POSSESSIONS; THE EMPEROR'S THRONE (ABOVE)



New Exhibitions of the Month

TWENTIETH CENTURY CELEBRITIES IN A SCHOOL OF PARIS SHOW

IN READY competition with the thousand-odd attractions of the Fair, 57th Street has steeled itself this summer to the task of luring pedestrians into rooms which are comparatively small, dark and cool to contemplate exclusive art which is still, thank God, appointed for the few. Gallery owners, who should normally have retired into warm weather hibernation punctuated by mellowing intervals of picture gazing abroad, have in many cases pulled out some of their choicest stock and are standing by for the occasion.

At Pierre Matisse we find highlights of the winter in oil augmented by pen drawings of Matisse *père* which are among the most engaging that have been seen in this country. In two of them his tortuous line revolves about the intricacies of a sinuous woman's body negated by its mirrored reflection. In *Rumanian Blouse II* his heavy-lidded muse has so become a part of this individual pen language that she complaisantly modifies her features to the rhythms of a delicately spaced, winding decoration. Of Matisse's oils the most absorbingly ingenious is the *Odalisque with Green Trousers* in which three primary colors are laced together by a trellis of heavy black lines.

The remainder of the show brings together such favorites as Rouault's corroded, verdigris-colored *Three Clowns*, some early and late Miro which evoke interesting inter-comparison, Chirico's ominous *Destiny* from his haunting early period and a Bonnard *Woman with Flowers* showing this *intimiste* in exceptionally colorful mood.

R. F.

AN HISTORICAL MANET SEEN WITH "FIN-DE-SIECLE" PAINTINGS

DELVING into their inexhaustible stock for a summer show, Messrs. Knoedler are currently presenting an exhibition of "Painters of the Nineties" which offers, together with smaller attractions, so celebrated a curiosity as Manet's *Portrait de Monsieur Pertuiset, le chasseur de lions*. This deliciously ludicrous description of an 1880 Nimrod posed beside his freshly bagged quarry in a Boulevard de Clichy garden was, incidentally, the only picture



EXHIBITED AT M. KNOEDLER & CO.

EDOUARD MANET: "PORTRAIT DE MONSIEUR PERTUISET, LE CHASSEUR DE LIONS"

which ever procured for Manet a medal at the Salon, in addition to having been the center of a minor critics' furore. It seems strange to us now that these delicate violet shadows, so taken for granted by our own academy, could ever have provoked angry criticism, though the bestowal of the medal is logical enough. For this is the only unconditionally "dated" picture in a life production which today, after fifty years, is modern as a Victorian revival. And, for all his protests that the stuffed lion was introduced solely as a cool-tawny color note to offset the dark green hunting suit, one cannot help feeling that Manet was in on the joke and saw through the pretentious gravity of M. Pertuiset, dressed him up for an African foray in his preposterous clothes, rammed his hat on his head, handed him a fowling piece and ordered him to take aim at the spectator. In addition to its story and the fact that it has been seen only once before in America, the picture is well worth a visit for the amazingly solid painting of the head, the distinction of its color and the beauty of the sun-and-shadow-flecked background.

The cloud-mottled skies of summer and their prismatic reflections in ruffled water is the subject of Monet's late *La Seine à Vétheuil*. In the Cézanne portrait of his wife Mme. Cézanne acts merely as a lay figure, or framework, for a magnificently architectural construction in blues and greens. Lautrec's often chalky color is warmly reinforced in the deep-toned, resonant *Portrait de Mme. Aline Gilbert*, while the Mary Cassatt child in white has less sentimentality and more *fin-de-siècle* dash than may generally be looked for in her work. Celebrated as her studies of immaturity may be, when it comes to rendering the ephemeral bloom and texture of youth, Renoir is still in the lead. One's tour ends gratefully on his *Dans le Parc* which, perhaps better than any picture, expresses the miraculous wonder of a flowering, sunlit garden seen through the eyes of childhood.

R. F.

OIL VERSUS WATERCOLOR: RIVAL GROUPS COMPETE IN ONE GALLERY

THREE is no doubt that in summer a transparent medium is pleasanter to look at than an opaque one and thus the artists showing in the watercolor room at the Midtown Galleries have a distinct advantage over their oil neighbors in the rear gallery. Works as delightful as Bernardine Custer's *Charleston Houses*, in light, watery greens, Waldo Peirce's *Maine Fishing* and Renee Lahm's *Washerwomen*, with its wind-ruffled palms rendered in lively brush squiggles, are ideal fare for the season. The individual quality of William Palmer's work may be appreciated by examining his virtuose pen and wash landscape studies, so detailed as to suggest a Currier & Ives and of an unashamedly romantic flavor rarely seen today. Zoltan Sepeshy, though mainly preoccupied with the singular paint effects that a brilliant technique commands, gives an impressive if slightly over-dramatic performance in *The Skeletons*, a study of ravaged forest giants. Good genre work is by Minna Citron and Alfred Kraemer.

In the neighboring gallery all of Isaac Soyer's understanding and human sympathy is concentrated in a small figure piece, *Combing Hair*, beautifully brushed in soft, shadowy tones and presented with engaging diffidence. This is perhaps the most enjoyable of the oils which also include Edward Laning's ostentatious *Life*-commissioned *T. R. in Panama*, some over-modeled heads of Cadmus, one of Isabel Bishop's grey-and-blond-toned, evanescent nudes and a Taubes in which, for no apparent reason but novelty, he has ambushed his favorite model with but one eye visible behind a garish vase of flowers. R. F.

VANESSA HELDER'S WASHINGTON SCENES; A SELECTION OF PRINTS

Z. VANESSA HELDER'S enticingly fresh watercolors hold first place at the summer exhibition of the Grant Studios. This is the second time that this artist, who has just been accorded a one man show at the Seattle Art Museum, presents her work in New York.

These paintings show a deeply sensitive approach to the varied manifestations of nature and portray with charm the passing seasons. In her depiction of winter, in such works as *Snow and Stubble*, *Winter in the West Country* and *Spring Snow Drift*, she is especially powerful—though only as powerful as a watercolorist might be expected to be if she is concerned exclusively with local landscape and neglects entirely the painting of the human figure, as in the case of this artist. A native of Washington, Vanessa Helder strikes a deep note in favor of the Coulee Dam section of her native state, whose rolling plains and floating clouds she portrays vividly with fresh color and clear draftsmanship.

On the balcony and lower gallery is an exhibition of drawings, prints and sculpture, as well as a few small oils in which Sydney Browne catches well the spirit of Sheridan Square on a rainy day. An enchanting gnarled tree under which repose two lazy cows offset by a distant group of silos is a fine composition by Minna Citron, whose excellent landscapes are too seldom seen.

The prints are hardly adequate to the extensive space allotted them, and the sculpture seems scarcely more important, though *The Penitent*, rendered in wood by Ellen Key-Oberg, is unusually expressive and sensitive in mood.

F. E. H.

A GROUP OF FAMILIAR PARIS PAINTERS AND SOME RECENT VLAMINCKS

WITH four canvases painted within the last four years Vlaminck comes near stealing the show at the French Art Galleries. Typically the 1935 example is a wintry poem in leaden greys lighted by blinding whites, but by 1937 his guttering snow banks have melted. Decaying, sodden with water, the countryside awakens, its trees shot through with fiery tendrils, its poison-green fields afame with poppies. Spring is always exciting with Vlaminck, perhaps because it has been awaited so long. Lastly there is a 1939 flower still-life which compresses into a conventional subject all the underlying energy and passion of his work. Piercing blues, blacks and grays are applied with a rich intensity that pales even the reds of a neighboring Soutine. In passing one admires the swift, casual highlight which conveys the texture of the stone mug with the unerring sincerity of the Dutch seventeenth century still-life painter. By contrast with the rather scratchy Utrillo opposite this is the work of an artist who continues to grow.

A rival attraction is a magnificent Rouault once in the Lewisohn Collection (reproduced in THE ART News for May 13, 1939) whose black-encircled blues aptly recall the legendary powdered sapphire origin of mediaeval stained glass. The Matisse, with its hideous flesh pink roses in a turquoise vase, represents a kind of objective, experimental excursion into bad taste. Of three Derains the most attractive is a somnolent view of southern architecture in the golden half tones of which he is unrivalled master, while the big Picasso charcoal drawing is notable for superb sweep of line.

Signac, so generally associated with a stereotyped technical formula, emerges in fresh guise in an 1880 canvas dating from pre-pointillist days when he was actually painting the light he afterwards breaks into tiny square fragments. A gay Dufy and two of Laurencin's spongy-faced nymphs see the visitor out of one of the shows which is making bearable even a mid-July in town. R. F.

WORKS BY KUHN INAUGURATE A SERIES OF MINIATURE REVOLVING SHOWS

THREE oils and two wash drawings by Walt Kuhn have just gone up in the front gallery at Marie Harriman's as the first of a series of varying exhibits adorning the foyer to her "Modern French Masters" show. Even to those who are not Kuhn fans it is interesting to note how solidly this modern American master stands up in distinguished foreign company. His *Trees—Vermont*, though more factual and cooler in tone, is curiously related to some of



EXHIBITED AT THE FRENCH ART GALLERIES
A BRILLIANT "VASE DE FLEURS" BY VLAMINCK DATED 1939

Derain's well known pastorals, while the wash drawing of foliage has both the sensitive poetry and the technical niceties of Segonzac. Kuhn's unfailing sense of style governs *The Guide*, as jaunty in outline as many a Van Gogh. But in *Red and Yellow Roses* the artist once again sets himself his own special problem of establishing a satisfactory relationship between what are in themselves venomous colors. Here he not only carries the day with honors but succeeds, miraculously, in turning a candybox subject into a picture. R. F.

ROUNDABOUT THE GALLERIES: FIVE NEW EXHIBITIONS

AN extensively varied exhibition of art in three media is current at the Charles Morgan Galleries. For several reasons this show is unique. In the first place it presents works by well known masters along with those of artists of considerably lesser caliber, and secondly it proves that in many instances an artist can successfully master more than one technique. The prints shown—colored lithographs priced at five dollars each—are a special feature of this exhibition which aims, as so many others have of late, to make the public art buying conscious.

Jean Charlot, portraying his native Mexico, is shown to advantage first with *Newsboys*, a powerful oil, and then with his lithograph *Mother and Child* which has become one of our modern classics.

Joseph Paul Vorst, who earlier in the season held a one man show at the gallery, proves his outstanding ability as a pupil who has surpassed his master, Thomas Benton, with his large canvas *Elements*, in composition singularly reminiscent of the old masters. His proficiency in lithography is also well shown.

Fuji Nakamizo stands out for the oil, *Street of Neighborly Hope*, for his lithographs of *Ducks* and *Antelopes* and two outstanding watercolor renditions of the New York scene. Victor de Pauw demonstrates excellent composition combined with interesting texture in his *Driftwood and Feathers*. His success in watercolor may be seen by a painting in vivid tone of the *R.C.A. Building*.

Leslie Powell, the sophisticate, mingles surrealist and aesthetic qualities in two oil paintings. Morris Davidson, whose book *Painting for Pleasure* has just come off the press, has several watercolors in a show where Maude Langtree also demonstrates unusual compositional ability. In a lithograph she renders two charming felines

(Continued on page 21)

Philadelphia's New Oriental Wing

TWO new galleries at the Philadelphia Museum of Art have just been opened to the public, hung with an extensive selection from the Museum's unequalled collection of Chinese woodblock prints. The installation makes a pleasing and unique summer exhibition and, inasmuch as these prints have never before been shown, an opportunity is presented Philadelphians to see for the first time the Museum's wealth of material in this field.

The art of printing from woodblocks was not invented in Europe until many years after it was devised by the Chinese, and while possibly the idea of reproducing pictures and script in this manner may have come to the Occident from the Far East, it is generally accepted that the technique was independently arrived at.

The earliest Chinese woodblocks extant date from the sixth century, and consist largely of religious seals or images of deities stamped on paper and used as ex-votos or offerings to the gods by the pious. This custom, which persists to the present day, was particularly popular at Buddhist centers and indeed its popularity

examples of which are to be found in the current exhibition.

There are also specimens of fourteenth and fifteenth century, executed illustrations from early works on natural history depicting strange and fabulous beasts, as well as several, wholly imaginary, views relating to travels of Confucius with his disciples, while others are illustrations of Buddhist deities or scenes in the various Buddhist paradises.

The majority of the prints are, however, so-called "bird and flower" studies, ever-fascinating subjects for the Chinese artist, and a large number of these are the colored woodblock prints above referred to, and are taken from various editions of the famous *The Mustard Seed Garden* and *The Studio of the Ten Bamboos*.

Included in the exhibition, as well, because they are essentially allied artistically, is an important group of rubbings from famous stones or engraved wood slabs. In making these the usual printing technique is reversed, the design or inscription being incised on the surface of the wood or stone, dampened paper is then laid over the



EXAMPLES OF CHINESE GRAPHIC METHODS: TWO RUBBINGS TAKEN FROM EARLIER BAS-RELIEFS SHOWING THE REVERSE OF ORIGINAL DESIGN: A DELICATELY DRAWN "PINE TREE ON MOUNT CHU" OF 1866 (LEFT); "PORTRAIT OF A SAGE" OF 1826 (RIGHT)

EXHIBITED AT THE PHILADELPHIA MUSEUM OF ART



spread beyond the confines of China, for there is a record in 770 of the Empress Shotoku of Japan ordering the printing of one million charms for the salvation of her soul.

It was not a far step from the printing of these ex-votos and charms to the reproduction from woodblocks of the Buddhist religious texts, often illustrated with scenes in the various paradises, for use by priest and educated layman. Many of them, dated from the eighth to the tenth century, have been excavated in the ruined temples of Turkestan and Mongolia. Secular works on philosophy and history followed, until the making of books in this manner became widespread, and even illustrations using a series of different blocks for executing studies in various colors were introduced. It seems probable that from the earliest of these colored illustrations the Japanese popular art of the colored woodblock print developed and reached its astonishing heights of technical and artistic perfection in the late seventeenth and the eighteenth centuries. While far exceeding their simpler Chinese prototypes, the works of such Japanese masters as Masanobu, Utamaro, Harunobu, Hokusai, and Hiroshige stem directly back to the color prints, many

surface and pounded with a stiff brush into the incised areas; the whole surface is then gone over with a flat pad moistened with India ink, so that on the paper all but the design becomes blackened, the paper is then stripped off and allowed to dry. The finished result is a "print" with the design in white, the background in black. Sometimes red ink is used instead of black with strikingly effective results, as may be seen in several examples now on view.

Even before the invention of printing, rubbings had been employed by the Chinese for the reproduction of famous inscriptions and monuments, and many of those which have big, bold designs of prunus branches and bamboo stalks or which have delicate orchid sprays or detailed landscape scenes, take their place among the finest artistic products of China.

The Museum's collection which numbers several thousand individual prints has been in the process of assembling for the last ten years. Through the generosity of such donors as the late Edward B. Robinette, General J. M. N. Mulhi, Mrs. Frank Thorne Patterson, as well as purchases from restricted funds it has been possible to achieve preeminence for Philadelphia in this field.

ART THROUGHOUT AMERICA

CLEVELAND: AN EARLY GERMAN TAPESTRY FOR THE MUSEUM

ONE of the most interesting examples of German weaving of the second half of the fifteenth century, a Franconian tapestry believed to have long decorated the Cathedral of St. Lorenz in Nuremberg, has just been acquired by the Cleveland Museum of Art from French & Co. This piece, which shows a technical perfection rarely encountered even among the unsurpassed Nuremberg weavings, is of the characteristically narrow format imposed by the small private looms of the period, designating it for a position above choir stalls or for an altar front. Most notable is the combination of superb draftsmanship, recalling contemporary woodcuts and engravings, and a certain naive, poetic presentation of the subject which is the hallmark of German textiles of the period. In addition to this it is in an excellent state of preservation, being wellnigh intact save for a few inches of the lower portion and an inch or two at either side.

The tapestry represents the blond-haired Virgin attired in a light green brocaded gown over which flows a rich gold and crimson mantle. On her laps sits the Christ child and at the left stands St.

the art of the past, has given insufficient encouragement to our native painters of the day. Certainly the nineteen new canvases which have now passed to its permanent collection would seem to be an indication of interest in contemporary as well as historical culture; whatever its choices may have been in the past, a sincere effort is evidently being made to bring the Metropolitan's modern American gallery up to date.

Tribute was paid to the World's Fair contemporary art pavilion by the acquisition of two works included in this show: *The Arrival* by Harry Lane, an exciting view of a plane sweeping in from a trans-Atlantic crossing, and Julian Levi's *Shrimp Scow at Barnegat Bay*, a sensitive marine study, fine in color, delicate in design. From the gallery of Mrs. Cornelius Sullivan comes Peter Hurd's latest landscape painted in egg tempera on gesso board which gives even more than usual solidity to his tree-dotted New Mexican hills. A popular canvas in his current show is Benton's *Roasting Ears* in the artist's characteristic genre style, while Dehn's *White Leghorns on the Hudson* brings to the Metropolitan a watercolor of exceptional quality by one of the accredited masters of the medium. Both were purchased through the Associated American Artists.

From the Whitney Museum comes an important group featuring



RECENTLY ACQUIRED FROM FRENCH & CO. BY THE CLEVELAND MUSEUM OF ART

A LATE FIFTEENTH CENTURY NUREMBERG TAPESTRY REPRESENTING "THE VIRGIN AND CHILD SURROUNDED BY SAINTS"

John the Baptist and St. Catherine of Alexandria holding respectively a golden chalice and a sword. On the other side stands St. James with his usual attributes, the escalloped shell, pilgrim's staff and a closed book upon which is placed a crown, and Mary Magdalene in a blue brocaded gown. Behind the heads of all the figures are jeweled nimbi.

The background of the composition is formed by a wall behind which is seen a landscape composed of hills, houses and trees and in the foreground thickly strewn leaves and small flowers recall the joyful blossoming of the French *millefleurs* tapestries. The coloring, based on a general scheme of green, yellow, red and cream, is exquisite and the types and costumes are full of character. The tapestry has been variously mentioned and illustrated in authoritative works on the subject.

NEW YORK: METROPOLITAN PURCHASE OF NINETEEN AMERICAN WORKS

A LARGE-SCALE purchase of American paintings by the town's foremost museum is interesting news both for impartial observers and for those who feel that the Metropolitan, while stressing

Peggy Bacon's *The Great Question*, Georges Schreiber's *New Orleans Night*, Clarence Carter's *Semidarkness Across the Meadow* and works by Thomas Craig, Bruce Mitchell and Lee Browne Coye. The three from the Milch Gallery consist of John Whorf's *Southern Ocean*, *Lost Lady* by Edith Blum, which attracted attention at this year's Corcoran, and Millard Sheets' *Goats of Guayamas*, his second painting to enter the Museum. Robert Hallowell's *Self-Portrait* from the Reinhardt Galleries and works by William L'Engle, Ferdinand Warren, Esther Williams, Nicola Ziroli and William Zorach complete a list which is both a catholic expression of taste and intrinsically interesting. The paintings will not be on public view until the termination of the Metropolitan's current "Life in America for Three Hundred Years" exhibition which is being held in connection with the World's Fair.

TOLEDO: LOCAL ARTISTS HOLD THEIR XXVI ANNUAL SUMMER SHOW

IN A summer show of selected works which cleave to middle ground, the Toledo Museum of Art has on the whole avoided both the radical and the reactionary in contemporary American

art. Almost all the artists represented are those whose merit is well established.

It is noteworthy that few of these seventy-eight artists have used abstraction as an end rather than as a means. In Burchfield's *Silver Stream* it is a means to a unifying of mood; in Brackman's *The Mask*, of space; in Beauchamp's *Ironing*, of shapes; in Sheeler's *Clapboards*, of plane surfaces. There is a much greater interest in the subject here than abroad and a lesser interest in the two-dimensional pattern of the paint on the canvas.

This interest in content is perhaps the most significant feature of the middle ground in American painting. The drive for abstraction is an escape in so far as it represents a failure to see vital subject matter in the world about us. In this exhibition a painting such as Bohrod's *Wrecked House*, shows the artist able to find elements of organization in an unlovely scene, and to do so without sentimentality or any social ax to grind. Objective painting of this sort is complemented in the show by a highly personal approach such as Henry Botkin displays in a work entitled *Beethoven's 1st Symphony*. Painted with a very restless surface which nevertheless gives the foremost figure a strange plastic power, the canvas reflects a touching warmth of feeling on the part of the artist at the presence of beauty in the minds of the outwardly miserable. A sympathetic feeling for an audience of a different sort is found in the well composed and deftly executed painting, *Young Audience*, by Moses Soyer.

Eugene Speicher, Maurice Sterne, Nicolai Cikovsky, Yasuo Kuniyoshi, Leon Kroll, Jon Corbino—these and others are among the well known artists whose eighty-two works form a highly enjoyable show.

CINCINNATI: PERIOD ROOMS INSTALLED

A GROUP of interiors from a Cincinnati house built about 1830 has been recently installed in the Cincinnati Art Museum as the gift of Mrs. Samuel Joseph of that city in memory of her husband. A dining room, parlor, bed-room, hallway and an upstairs nursery, all completely furnished in the styles of the middle nineteenth century, provide a fascinating source for the study of late American classical revival and the early Victorian decorative arts. The styles of the ensemble are but scarcely represented in other museums of this country and as a whole give an excellent idea of the life and surroundings in this important western city during its period of expansion in the last century. Paneling and trim have a simplicity and refinement in the carving and mouldings that well suits the intimate scale of the rooms and the style of their furnishings. The fine mantel and cupboards filling the entire end of the dining room, restored to their original robin's egg blue, make an excellent background for painted Hitchcock chairs and curly maple and cherry pieces. Furnished in the early Victorian style between 1860 and 1870, the parlor also boasts a carved mantel from an old Kentucky house. And, to bear out the atmosphere of this not too distant historical past, a wealth of detail, from Currier & Ives prints to Victorian dresses and linens glimpsed in the half opened closets, give the required touch of authenticity to an already delightful ensemble.

On exhibition in a hallway facing the rooms are a number of small collections loaned to the Museum by Mrs. Joseph. Outstanding are the collections of curtain tie-backs, pressed glass, transportation prints, and early samplers which further carry out the theme.

SAN DIEGO: ACQUISITION OF A NOTABLE REMBRANDT SELF-PORTRAIT

THE San Diego Art Museum, which, during the last few years has already assembled a notable collection, has just acquired a famous Rembrandt self-portrait known as *The Artist in a Steel Gorget with a Cock Feather in his Cap*. This canvas was purchased from the Robert C. Vose Galleries of Boston and has been reproduced in numerous works on the life and oeuvre of Rembrandt. It was also included in the Hudson Fulton Exhibition of 1909.

SYRACUSE: A LONG LOST FIRMIN - GIRARD PRESENTED TO THE MUSEUM

THOUGH the New York World's Fair has had its trials and tribulations in assembling the collections to be exhibited, it is not unique in this respect for it has recently been discovered that a

painting by Marius François Firmin-Girard, a realistic French painter of the last century, was lost in the Montezuma marshes in central New York near Syracuse, while en route to the Chicago World's Fair of 1893. The painting has now been willed to the Syracuse Museum of Fine Arts by the late Louis Will.

The canvas was first recovered by an unsuspecting guide in 1895, and hung in his cabin until, years later, it came to the attention of Mr. Will, then on a hunting trip. The latter immediately purchased the canvas and brought it to the Syracuse Museum for identification. Subsequently it was learnt that the French government had tried in vain to locate the missing painting which is believed to have been stolen from a freight car.

The artist was a regular exhibitor in the Paris Salons and is represented in the permanent collections of the Metropolitan Museum of Art and the Chicago Art Institute. Though for many years out of fashion, interest in the Victorian Age has again focused attention on the work of which the recovered painting, entitled *A Visit to a Florist's Conservatory*, shows with astounding veracity Firmin-Girard's almost photographic powers of reproducing nature. But Firmin-Girard is more than a camera. He has arrested for us here the very essence of a world which believed itself too civilized for war, too safe for revolution

and therein lies the particular charm of his work and of the painting of many minor nineteenth century artists.

WORLD'S FAIR: FREE TOURS CONTINUED AT OLD MASTERS SHOW

THROUGH the generosity of Mrs. Edsel B. Ford, who has just contributed \$2,500 for the purpose, the free guide service at the Masterpieces of Art Pavilion at the World's Fair will be continued throughout the summer. This unique service has been one of the most popular features of the exhibition, as it gives visitors the opportunity to follow intelligently the sequence of magnificent works which trace the history of art from the year 1300 up to the beginning of the nineteenth century. The service was organized by Mrs. Mildred B. Seidenberg under the supervision of Director General Dr. W. R. Valentiner. The guides conduct tours every half hour from 10 A. M. to 4 P. M., giving a resume of the principal schools and movements illustrated in the New York show.



LENT BY THE MIDTOWN GALLERIES TO THE TOLEDO MUSEUM OF ART
"PENOBSCT GALS" RENDERED IN PEIRCE'S LIVELY MANNER

HIGHLIGHTS of a LONDON SEASON

Cézanne Centenaries, Fine Furniture and Old Masters

MARKING the birth centenary of a pivotal figure of modern art, the current Wildenstein exhibition entitled "Hommage à Cézanne" brings together not only distinguished works from well known sources but a collection of relics and souvenirs of the artist, including actual objects appearing in several paintings on exhibit, which vividly recreate the life and career of the Master of Aix. A novel element consists of displaying alongside the actual canvases photographs of the various sites immortalized by the artist's brush, demonstrating his now classical method of reduction and summation of a given subject. Contributions from the Louvre and the Kunsthäus in Zurich, together with loans from the artist's son, Lord Ivor Churchill, Sir Kenneth Clark, Mr. Samuel Courtauld and others bring the total up to fifty works, several of them entirely new to the public and all of a quality which makes this one of the artistic milestones of the season. Proceeds from the sale of the illustrated catalogue are to be applied to the National Art Collections Fund.

THE combination of lesser works by the classic painters and of *chef d'oeuvres* by some minor celebrities makes an absorbing summer showing of old masters at Messrs. Agnew's. Thus of Rubens there are two brilliant cartoons for a tapestry series commissioned by Louis XIII which, with all the untrammeled brilliance of a sketch, depict episodes from the life of Constantine. An important Tintoretto *Portrait of a Young Venetian Nobleman* appears for the first time accompanied by one of the rare Veronese male portraits and by Titian's blue-toned *Madonna and Child with Two Dominicans*—together an enviable representation of the great Venetian triumvirate. In his grandiose *Madonna and Child* it is interesting to see Mantegna's characteristically sculptural qualities strengthened by the fact that the theme is an adaptation from a Donatello relief. Lesser Italian works include Schiavone's poetic pastoral,

Narcissus, two extremely handsome panels of saints by a member of the Cione family and canvases by Bonifazio de' Pitati, Antonio Vivarini and others. The Flemish group, from the emotionally powerful *Mater Dolorosa* of Quentin Metsys to a silvery-toned Ruysdael river scene, maintains consistent quality and interest.

THE inexhaustible appeal of French nineteenth century art is again established by Messrs. Reid & Lefevre, one of whose outstanding presentations of the year—a magnificent array of canvases leading from Delacroix through the Post-Impressionists—brilliantly traces the traditions upon which twentieth century art is founded. From the Corot *Port of Rouen* the logical process of breaking up outline through increasing light vibration brings us such masterworks as Pissarro's *Banks of the Seine*, Monet's *Breaking Ice*, Sisley's Normandy scene and a superb Seurat, *Port-en-Bessin* as classically severe in design as it is glowing in atmospheric light and color. The subsequent re-emergence of form is first seen in Van Gogh's monstrously solid baby, in two important Gauguins and in a dozen early Renoirs of all periods which in themselves constitute an unrivaled show. Manet's well known *Vase de Pivoines*, a vivid Degas race scene and one of the most starkly architectural views of his famous mountain in a Cézanne group are among other unforgettable works which have drawn visitors to the show.

NEWS of the opening of a London branch of one of the best known Amsterdam galleries comes together with the inauguration of still another Cézanne exhibition. Messrs. Paul Cassirer, formerly of Berlin, have now installed in their new rooms at 11 Cleveland Row, St. James, a selection of drawings and watercolors, most of which have the rare distinction of being seen in England for the first time while others have actually never before been exhibited. A large portion derive from the collection of Ambroise Vollard and are shortly to be classified in Venturi's supplement to his monumental work on Cézanne. Studies of all of the artist's most celebrated subjects, from the skull to the Jas de Bouffan trees, l'Estaque and the Montagne Sainte-Victoire give this show a special comparative interest for both students and amateurs.

AMONG the distinguished English furniture lately seen in London, both in galleries and in the auction room, the collection currently on exhibition at Messrs. Frank Partridge's holds a prominent place, for rarely indeed does one find assembled so many pieces of intrinsic interest, superior workmanship and distinctive design. Outstanding is a unique William and Mary walnut chest elaborately enriched with oval panels of the finest seaweed marquetry which was formerly in the possession of Cora, Countess of Strafford. Numerous items come from the Percival Griffiths Collection, among them a graceful Queen Anne small bureau in beautifully figured walnut veneer with inlaid herringbone bandings, a richly carved pair of William and Mary walnut stools and a spoon back desk chair covered in floral petit point of brilliant color. Among those



EXHIBITED BY MESSRS. AGNEW & SONS
CARTOON FOR TAPESTRY DESIGN BY PETER PAUL RUBENS



EXHIBITED BY MESSRS. ALEX. REID & LEFEVRE
VAN GOGH: "LE BEBE," ARLES PERIOD, 1888

illustrated in Macquoid and Edwards' *Dictionary* is a William and Mary suite comprising a graceful settee, six side chairs and a fire screen all covered in fine contemporary needlework which shows vases, medallions and flowers worked on a white ground. The Rufford Abbey and Viscount Leverhulme Collections are among those which have supplied this exhibit with notable pieces.

A THOROUGHLY delightful showing of Dutch and Flemish flowerpieces coupled with furniture contemporary with these paintings is current at Harrod's exhibition galleries. This combination indeed enhances greatly the decorative appeal of both. The individual flowers are noteworthy for the remarkable skill they show in imitating the arrangements of the school's classical masters of which the large Van Huysum and the Marellus are splendid examples. However at this period there was danger that this type of painting might become set in too rigid a mould and therefore a number of artists sought to impart an entirely distinctive touch to their work. Abraham Breughel's sumptuous pieces of plate, Van Os's introduction of the bird's nest and Rachel Ruysch's characteristic use of lizard and snail all interestingly exemplify this.

From the elaborate details in these paintings there gradually developed an independent school of animal painters, well represented in the parrots and hares of Jan Fyt, whose supremacy in the field led Rubens and Jordaens both to employ him to paint the animals in their canvases.

Among the outstanding paintings shown are two small Verbrugghens which stand out by their freedom of handling and impression of landscape background, and a Breughel which, by an interweaving of scattered incidents such as the delightful squirrel and the garland, attains notable unity. Three of the artists represented have worked in England. They are Pieter Casteels, Jean-Baptiste Monnoyer and Bogdani, both of the latter having, in fact, painted for Queen Mary II.

THE breath of wild nature and the beat of wings makes for an inspiring show at Ackermann's New Bond Street Galleries. The occasion for all this is the seventh exhibition of recent paintings and drawings by the renowned artist-naturalist Peter Scott whose pictures of birds have established him securely among the foremost sporting painters of the day. Experts vouch for the naturalist, but the manner in which accuracy of record parallels art in such canvases as *An Incoming Skein* is exceptional.

Peter Scott's ability as a portraitist is also demonstrated in his fine drawings of John Winter, Miss Brenda Dawson, and a bronze bust of Bernard Shaw at the age of eighty-two. Throughout all of his work there is the fine sensitive line and keen perception of genuine talent.

NEWS that the second part of the renowned Pisa Collection will be sold early in September recalls the first session of the sale held last summer at which unexpected substantial prices were paid for the paintings and objects that went under the hammer. This coming event, which is to be held in Venice, offers works that should attract many international buyers which will be on display from August 23 on. Particulars of the sale may be obtained from the Soc. Anon. Leonardo, Via Brisa 3, Milan.

Rescued Prado at Geneva

(Continued from page 9)

Geneva to be placed in charge of the League of Nations until the settlement of the Civil War.

Upon the victory of the Nationalist armies, plans were completed for the present exhibition and a selection was made of a number of masterpieces which could be adequately shown in the galleries of the Geneva Museum, the balance of the works to be returned to Spain where, in fact, they have now already been rehung in the scarcely damaged Prado. But at the instance of the new Spanish government the control of the Geneva exhibition, during its formation, was taken away from the League, and it now appears under the official auspices of the Spanish and Swiss governments. With these red-tape-bound formalities of international diplomacy no one could quarrel were it not that they have caused an oversight unpardonable if it is not rectified. For neither the catalogue nor any printed matter of the exhibition bear the slightest mention of the men who constantly devoted themselves to the

safety of these masterpieces throughout the Spanish War nor of the international committee which acted so spontaneously and generously and without whom little of this art might still exist. That is chary gratitude indeed, hardly to be made good by the rumored intent to return the funds donated, out of the admission receipts in Geneva. I have no wish to go into a recital of the deserving names here, for this scarcely seems the place to give credit to the persons who have done so much for Spain and Spanish art, yet I hope that they will not go unsung forever.

After all, however, their best monument, though anonymous, is the group of a hundred and seventy-five pictures and twenty tapestries which are drawing huge crowds from morning until evening to the spacious skylit galleries at Geneva. It will be difficult for anyone to forget the first sight of Titian's monumental life-size equestrian portrait of *Charles V at the Battle of Mühlberg* in its vista at the end of a great hall hung with the superb Brussels sixteenth century tapestries which depict the Hapsburg Emperor's conquests of North Africa—the sad monarch, master of Europe, riding over the dismal battlefield at dawn, here, one realizes at once, completely subjugated by Titian who sees the man rather than the dynast. It will be even harder to erase from memory the endless spaces and supremely impersonal psychology of Velasquez as it is suddenly come upon at close range in *Las Meninas* and the brilliant suc-



LENT BY THE PRADO MUSEUM TO THE MUSÉE D'ART ET D'HISTOIRE, GENEVA
"THE TEMPTATION OF ST. ANTHONY" (DETAIL) FIGURES
BY QUENTIN METSYS, LANDSCAPE BY JOACHIM PATINIR

sion of royal portraits and penetrating studies of court dwarfs; or the soaring grandeur of the two Greco rooms, with the *Resurrection* and the *Baptism* and the unbelievable compactness of the *Dream of Philip II*; or the first confrontation of the Rogier van der Weyden *Deposition*, hitherto always half hidden away in the inky darkness above the altar of one of the Escorial chapels, as its magnificent pathos, its perfectly preserved color present the awful moment of the Passion with the directness of a Gregorian chant in the bright light of day, surrounded by the rich, gold-threaded tapestries of the *Life of the Virgin* woven for Joanna the Mad at the end of the fifteenth century. Nor, for that matter, will it be but easy to recall the brilliance of the other Italian and Flemish rooms, rich with Titian and Mantegna and Raphael, with Memling, Metsys and Brueghel, with Rubens and Van Dyck; nor the incredible modernity of two great rooms of Goya and the works by Mayno and Zurbaran. And there are such unexpected moments for study and comparison as the relation of Titian's equestrian *Charles V* to Velasquez's *Duke of Olivares* of a century later; of the early Goya's borrowings from Tiepolo; of the unusual iconography of the lovely Dirk Bouts altarpiece; of the great Greco *St. Ildefonso*, hitherto nearly invisible in the darkness of the Church of Illescas.

It would be presumptuous to make this an occasion for comment upon pictures which are so famous that it is they which constitute the foundation for the criticism of most others by the same masters. One cannot justly do more than chronicle the important fact of their present availability in one of the few centers of peace in a fevered continent—which, as now scheduled, will last through August. That one could not hope to comprehend Velasquez and Goya without seeing the Prado and the San Fernando Academy was always proverbial; to those masters, Meier-Graefe added Greco. It is still the truth as much as ever, but for the moment it means Geneva instead of Madrid.

New Exhibitions of the Month

(Continued from page 15)

and outdoes this in watercolor by abstracting the theme and adding the whimsical title *Paper-Doll Cats*. A score of others such as Federico Cantù and Evind Earle further deserve mention as contributors to this worthwhile exhibition.

WILL and Emily Muir, two inveterate young travelers who paint their way from one part of the world to another, are holding an exhibition, the second in the summer series sponsored by Theodore Kohn. It serves to remind the gallery-goer of the pleasant custom of this firm which for several years has been offering its walls during the warm months to American artists, and up to date has not failed to show paintings of merit.

The Muirs have been to Sweden, Norway and to Finland, to the French West Indies and Maine, among other places, and these locales have furnished the material for their current show. Mrs. Muir records her impressions in oil—solidly built up compositions, with an eye for agreeable color. *The Swimming Hole—West Indies*, in which she uses several figures, is excellently planned, the water giving an impression of liquid cool, most refreshing.

Muir's watercolors and pastels in lighter, more flexible media are responsive to such homely subjects as a Maine kitchen in the canning season, and bringing in the crops in Finland. His handling of figures is easy, his sense of the character of a particular place eloquent. Both painters have taste, so that their work presents a view of the world which has discrimination as well as gaiety and color.

THE difficulty of appraising in general terms a showing of nearly one hundred and fifty works by artists painting industriously in all quarters of the country is aggravated at the Studio Guild by the two and three tier system of hanging which, perhaps by obsolete association but nonetheless effectively, does something to the receiving end of the visitor's sensory system. This is too bad because, scattered among submarine views, dangling Spanish moss, old fishing harbors and stormy seas—pictures whose interest resides exclusively in subject matter—are paintings whose engaging presentation deserves more attention than they can readily be accorded.

However, Edith Brisac's oils come forward even in a crowd, *Plants in a Window* for a cool suavity which is far from the sorry city growths usually proffered under this title, and *Sardine Cannery, Coast of Maine* for its clear compactness and dry, pleasant color. *Fish Boats Coming In* by Enid Spidell, if less sure in execution, is a sensitive impression in swift wet washes of shining sand, misty light and fugitive figures. Edythe Ferris' *Along the Back Road* shows feeling for design which could well be applied to work of the decorative illustration type, while the flower pieces by Edith Bry prove that even an academic formula can come alive through glowing color and sensitive brushwork.

THOUGH rarely coming in for quite as much acclaim as this year, the nude is always with us and is again making the theme for a small but agreeable show at the Morton Galleries. Holding the center of the stage is a Ganso figure composition which harks back to his highly interesting productions of the late nineteen twenties when working under the influence of Pascin. But for all their soft provocativeness Ganso's little nymphs lying in the grass are hearty creations and their frankly sensual appeal has none of the premature decadence associated with the work of the Rumanian artist. This is a delicious canvas—one might almost call it a panel for its extreme decorative charm which Ganso accomplishes by flattening the composition as a whole without losing his round, luscious modeling and carefully graded flesh tones.

The opposite wall shows cleverly devised contrasts: an outline drawing of tenuous refinement by the Japanese artist Goyo centering a group of Flannagan's robust, elemental figures done in gouache on dark paper. A small Evergood and a Dufresne composition are minor but nonetheless agreeable inducements to the visitor.

THE second one man show to be held at the Gay Nineties Treasure House at Brewster, New York, offers paintings by the well known National Academy member, Harry F. Waltman. This artist, who is best known for his landscapes, has specialized on the painting of the Harlem Valley region which he rendered under the varying guise of the changing seasons with remarkable fidelity to the character of the locality. The exhibition will continue through August 1.

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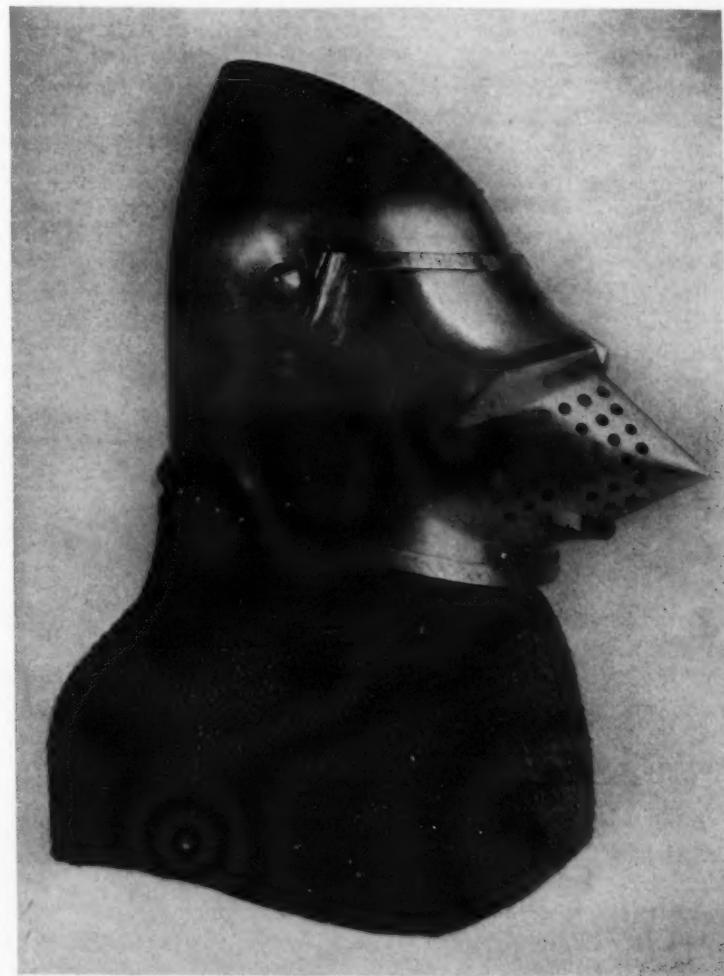


EUROPEAN AUCTIONS

Magnificent Armor of the Mackay Collection

A PORTION of the celebrated collection of arms and armor formed by the late Clarence Mackay of New York, together with other works of art removed from his Roslyn, Long Island, residence, will be dispersed at public auction by Messrs. Christie, Manson & Woods on the afternoon of July 27, following exhibition from July 24.

The importance of this collection can hardly be overestimated, Mackay having been not only a connoisseur of the first order but in a position to acquire the finest pieces as they appeared on the market over the course of the past twenty years. Treasures from such well known sources as Sir Guy Laking, the Earl of Pembroke and the Continental Armories and Museums regularly fell to his bidding with the result that the collection comprises many pieces which are literally unique. Outstanding among these is a fine pageant shield, or *rondache*, of Milanese origin dated 1550, a superb ex-



MACKAY SALE: CHRISTIE'S, LONDON

A XIV CENTURY PIG-FACED BASCINET, OR "HUNDSGUGEL"

ample of the armorer's craft profusely damascened in gold upon a blued steel ground after an original drawing by Martin Heemskerck in the British Museum. The subject, a victory of Charles V, is rendered in such detail that it is possible to identify a suit of armor worn by the Emperor as one which is now preserved in the Armeria Real in Madrid. Among the headpieces a cabasset morion of contemporary date finely embellished with Classical scenes comes from the collection of Prince Fugger, while a superb pig-faced bascinet, or *Hundsgugel* is accompanied by its original camail.

From the Royal Armory of Dresden comes a German suit of tilting armor dated 1580, complete in all its parts and bearing its original protective coating of black pigment. Another complete suit from Augsburg has the rare distinction of being accompanied by its companion shield. Edged weapons, early pistols, tapestries, and three mediaeval carvings round out the collection.

Art Property and Furnishings of Cam House

MAGNIFICENT textiles, including a celebrated Beauvais tapestry, fine furniture, Oriental art objects and garden statuary, the contents of Cam House, Campden Hill, London W., property of the late Mrs. Evelyn St. George, will be sold at public

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auction on the premises under the direction of Messrs. Sotheby on July 24. The collection may be viewed on July 20, 21 and 22.

From the French drawingroom, in which are assembled pieces exemplifying the most sophisticated eighteenth century taste, there comes a magnificent sixteenth century Ispahan carpet with an all-over floral and palmette design in various shades of blue on a deep rose ground. The Beauvais tapestry, which covers an entire wall, is one of a celebrated set of nine panels from the *Les Amours des Dieux* series designed by Boucher. A very fine Kingwood suite covered in Enghien tapestry, comprising four armchairs and a settee, represents the elegant style of Louis XV, as do a pair of elaborate gilded armchairs and two *bergères à joue* carved with meandering flowers and foliage centering a rocaille motif.

French pieces likewise furnish the small drawingroom which contains a very fine Mortlake *chinoiserie* tapestry panel. The dining-room furniture is of the massive refectory type complemented by an unusual set of four Netherlands painted leather panels illustrating the story of Esther and part of an original six from Walsingham Abbey, a number of sixteenth century religious carvings and a bas-relief by Mestrovic.

St. George et al. Old and Modern Masters

A WELL known collection of important paintings by old and modern masters, property of the late Mrs. Evelyn St. George of Cam House, Campden Hill, W. of Lady Sybil Grant, the Countess of Carrick and other owners, will be dispersed at public auction at Messrs. Sotheby's on July 26 following exhibition from July 22.

Outstanding among the old masters are a full length Goya portrait of the Duchess of Alba, a *Portrait of Doña Antonia Zarate* of exceptional charm which has been variously reproduced and catalogued, and lastly a figure composition by the same master showing *A Merchant in his Office*. Another famous work of a type rarely encountered in the auction room is the El Greco *St. Catherine* painted in the artist's free and dramatic late manner showing the subject at half length wearing a crown, red robe and blue mantle and accompanied by the emblems of her martyrdom.

The Italian group is dominated by a pair of Bronzino portraits representing Cosimo I de' Medici and Eleanor of Toledo which are of greatest decorative interest for the splendid manner in which the artist has treated the engraved and damascened armor on the one hand and the richly brocaded dress on the other. By Lucas Cranach the Elder there is an extremely handsome stylized portrait group representing the son and daughter of John, Elector of Saxony. Works by Hubert Robert, Magnasco, Jan Brueghel, Van der Velde and Van Beyeren, the latter a male portrait believed to represent Rembrandt, also deserve attention. The English group, with Kneller, Reynolds, Hoppner, Morland and Wilson, centers about an unusually fine Raeburn *Portrait of Miss Ferguson*.

Highlights of the modern section are Van Gogh's familiar *Olive Trees*, from the St. Remy period, and a Cézanne *Montagne Ste-Victoire* from the collection of Ambroise Vollard. This canvas, believed to be the only upright view of this famous scene and mentioned in none of the standard works on the subject, has the added interest of novelty. A collection of fourteen works by Sir William Orpen includes several of his most important pictures.



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II RUE ROYALE

The New York Auction Season 1938-39

WITH the close of the auction season a summing up of the past eight months' activities at the Parke-Bernet Galleries shows an aggregate total of purchases, amounting to \$2,417,330 made by museums, private collectors, interior decorators, representatives of universities and leading dealers in rare books and works of art both of this country and abroad.

In addition to the seventy-four collections of art and literary property dispersed by public sale at the galleries since the first sale of the current season at the end of September, there were also several sales held under the management of the galleries in private residences, including the Van Sweringen collection at Hunting Valley near Cleveland, property of the late Erskine Hewitt in the historic Peter Cooper-Abram Hewitt residence at 9 Lexington Avenue, New York, and property from the Lewisohn collections at 881 Fifth Avenue, representing in all one hundred and fifty-nine sessions.

Collections which brought the highest totals in the current season were the library of the late John A. Spoor of Chicago, dispersed in two parts, with \$181,510, five parts of the William Randolph Hearst collection with \$393,796.50, and the collections of paintings, art objects, and autographs formed by the late Gustav Oberlaender, of Reading, Pa., with \$108,317.

A record was established with \$11,700 for the nine volumes of the first folio edition of John James Audubon's celebrated *Birds of America*. Other high prices recorded for single items during the season at the Parke-Bernet Galleries, Inc., were \$12,000 for the animated *Holy Family with a Dove* by the great Peter Paul Rubens, from the collection of Count Kospeth of Silesia, a work "lost" for three centuries until revealed again after the World War; \$13,000 for William Blake's *Europe—A Prophecy* with seventeen brilliant plates, the frontispiece of *The Creation* being one of the most famous and majestic of Blake's design and \$7,200 for a pair of Elizabethan gilded silver flagons which originally belonged to Lord Chief Justice Sir Edward Coke.

English and French eighteenth century furniture and art objects dominated the season's sales, and the several sales of early American furniture showed \$1,600 for a Philadelphia Chippendale carved walnut highboy, \$3,050 for an American Heppelwhite "butler's" secretary, \$1,705 for a desk used by George Washington at Mt. Vernon, and \$1,200 for a Philadelphia Chippendale carved mahogany lowboy originally owned by General Lewis Morris.

A number of notable prices were realized for silver, among which are recorded \$6,800 for a pair of Charles II gilded silver armorial scalloped dishes made in London in 1664, \$4,300 for a silver tankard by Bartholomew Schatts of New York and \$3,800 for a Charles II gilded silver flat-top tankard made in London in 1668.

Recent Auction Prices

The sale of paintings by old and modern masters from the collection of the late A. Augustus Healy, the late James W. Patterson and other owners held at the American Art Association-Anderson Galleries on March 23 brought a total of \$16,172.50; the important items follow:

NO.	ITEM	PURCHASER	PRICE
15	George Inness, N.A.—Autumn Landscape at Sunset.....	T. J. Somma, Agent.....	\$ 425
36	Fritz Thaulow—A Brittany Farm....	K. S. Wagner.....	425
39	Corot—Richmond on the Thames..	H. E. Stone.....	1,800
48	Boudin—Beach Scene	M. S. Nichols.....	1,150
58	Atelier of Sir Anthony Van Dyck—The Virgin and Child with St. Catherine	N. Y. Private Collector..	750
61	Van Goyen—Dutch Landscape.....	J. H. Ruxton.....	775

The sale of art property and furnishings from the estate of the late Mrs. Edward M. Herzog held at the Parke-Bernet Galleries on March 29 and 30 brought a total of \$21,485; the important items follow:

NO.	ITEM	PURCHASER	PRICE
286	The Hammock by Jean Giovanni Boldini	L. J. Marion, Agent.....	\$ 575
299	La Disease de Bonne Aventure: watercolor drawing by Jean Honore Fragonard	N. Acquavella	310
303	Acajou and Kingwood Marqueterie Commode, finely mounted in bronze doré, Louis XV style.....	John A. Colby Sons of Chicago	300
344	Important Brussels "Teniers" Tapestry, after Jan van Orley, Pieter van den Hecke, circa 1720.....	Herman Blank	1,275
377	Pair Louis XV Silver Candelabra...	J. Ortman	220
414	San-Ts'ai Porcelain Tall Vase, Wan Li	L. J. Marion, Agent.....	1,100
468	Fine Brussels (or Lille) Garden Tapestry, circa 1700.....	N. Y. Private Coll.....	450


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DECORATIVE OBJECT OF THE MONTH



JAMES TAIT of Edinburgh made this shallow drinking cup known in Scotland as a quaich, a shape which has a distinct likeness to vessels of Greek and Roman origin. This piece is dated 1713, but the bowl itself has been a traditional drinking cup in the Highlands for centuries. Not until the seventeenth century did it become popular in the south. To the Scot, the quaich represents the same tradition as that of the loving cup to the English, the two handles being fitted to allow the cup to be passed. Those belonging to the lairds were either of silver, or wood lined and hooped

with silver. The drinking cup of their retainers was similar in shape but made of pewter or hollowed from wood. An interesting similarity exists between Scotch and early American silver in the omission of ornamentation. Both in Scotland and America in Colonial times, silver was employed as a rule only for vessels of every day use rather than for ornamental objects. Not until Georgian times did the influence of English designers begin to creep in and then Scotch silver assumed more elaboration.

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